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ABSTRACT

This overview traces the history of storytelling, outlines the development of storytelling in public libraries, discusses some contemporary master storytellers, presents some current practitioners of the craft, explores the controversy between the traditional and multimedia methods of storytelling, and surveys American Library Association (ALA) accredited schools which offer courses in storytelling. Appendices include information about storytelling organizations and workshops in the United States, a sample of the questionnaire sent to the 67 ALA accredited schools, and a compilation of the data solicited from those schools. A bibliography is provided. (FM)

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STORYTELLING: PAST AND PRESENT

A PAPER

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS

FOR THE DEGREE OF MASTER OF SCIENCE

IN THE GRADUATE SCHOOL OF THE

TEXAS WOMAN'S UNIVERSITY

SCHOOL OF LIBRARY SCIENCE

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BY

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DENTON, TEXAS

DECEMBER 1979

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PREFACE

This paper was submitted to fulfill partial requirements for the course, "Literature for Children," Library Science 5613, Spring Term, 1979, Hazel Furman, assistant professor, and the course, "Art of Storytelling," Library Science 5633, Summer Session II, 1979, Dr. Augusta Baker, adjunct professor.

INTRODUCTION

Storytelling is one of the oldest forms of communication. Before the advent of the written word, movable press, and wide range literacy, storytelling was used for news distribution and entertainment. For thousands of years it flourished as an important part of life. As the written word matured in the more advanced cultures, oral storytelling began to wane. In the past few centuries storytelling has taken on new life and meaning as it has become an art of communication rather than a necessary means of communication. Since the turn of the century storytelling has become a major activity in many libraries, being used as an introduction to literature for children. Originally used with middle-aged school children, preschoolers now get an early introduction to books in the story-hour programs. Over the past seventy-five years storytelling has been adapted to fit the many whims and pleasures of the teller and the listener. Stories are still being told in a traditional manner while some tellers are adapting it with a more modern emphasis, using props such as puppets and flannel boards to make it more "exciting."

Although there are many books written on how to tell stories and on what stories to tell, the objective of this paper is to briefly trace the history of storytelling, high-

light the great storytellers who began the revival of the art at the turn of the century, present the current prominent storytellers and outline the controversy between the traditional and multimedia methods of storytelling. Concluding information will be a survey of the American Library Association (ALA) accredited schools which teach storytelling, organizations and workshops in the United States concerned with the art of storytelling, and the bibliography.

A BRIEF HISTORY OF STORYTELLING

Storytelling today is an art, a form of entertainment, although originally it was a form of communication. Before written language, all of a person's heritage was passed down by word of mouth. Changes were made from person to person, but the stories remained basically the same. Each culture, race and religion had stories to tell their people; stories which explained events in their lives, stories which told of things happening certain ways, stories which gave hope and encouragement. Generally one person from each tribe or village was the collector of these tales and he was held in high regard for his knowledge of the past and his ability to tell the tales. These were among the first master storytellers.

The tales continued to be passed orally from one generation to the next until the time that written language made permanent records of them. The first written record of storytelling dates back as far as 4000 BC to the Egyptian tales known as the Tales of the Magicians.[1] Much of our literature today is folk literature with its roots going back to many of the unknown tellers of centuries past.

During the Middle Ages which is perhaps what many of

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[1]Ruth Sawyer, The Way of the Storyteller, (New York: Viking Press, 1942), p. 59.

us think as the "early" period of storytelling, it flourished with a somewhat different emphasis. Minstrels or troubadours were the storytellers of this time. These people were travelors, going from village to village and court to court. At each stop they would tell stories of events from other places and collect newsworthy items to tell to others farther down the road. They would also make up stories from their imaginations, incorporating magic, beauty, wealth and power into their tales. Oftentimes music would also be included in the telling of their stories.

When these wandering storytellers would meet, they would exchange stories, largely increasing their own repertoire. After some time it became impossible to trace the origins of many of these stories. With each teller adding his own imagination, it is no wonder that we have many variations of some tales.[1]

These minstrels were welcome wherever they went, especially in the courts of royalty. Here storytellers who were highly skilled would become part of the court. Innkeepers also had their own storytellers to entertain, soothe and relax the travel weary lodgers.

Storytelling continued through the centuries. As written language developed, many stories were recorded permanently. When Johann Gutenberg presented his movable press to the world in 1450, stories became more available in the written form.

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[1]Dewey W. Chambers, Storytelling and Creative Drama, (Dubuque, Iowa: Wm. C. Brown, 1970), p. 6.

It wasn't until the 19th century when Jakob (1785-1863) and Wilhelm (1786-1859) Grimm began collecting folk stories that there was any concentration on recording the oral literature from Europe. They researched ancient manuscripts and gleaned old German tales from peasant storytellers.[1] These were known as "Kinder-und Hausmarchen"; today we know them as "Grimm's Household Stories" or "Grimm's Fairy Tales".

Others began to collect the stories of their countries following the example of the Grimm brothers. Peter Christian Asbjørnsen (1812-85) and Jørgen Moe (1813-82) collected the Norwegian folktales and together published Norwegian Folk Tales (1841-44) and Fairy Tales from the Far North (translated 1881). Joseph Jacobs (1854-1916), a Jewish writer and historian, concentrated on English and Irish tales, published them as English Fairy Tales (n.d.) and Celtic Fairy Tales (1892). Andrew Lang (1872-1912) collected stories from many countries, translated them, and published them in the famous "color" fairytale books: Blue Fairy Book (1889), followed by many more.

Not to be forgotten, of course, is Hans Christian Andersen (1805-76), a collector, writer and teller of stories. "Little Claus and Big Claus," "The Princess and the Pea," "The Emperor's New Clothes," and "The Swineherd," are among the traditional folktales which he collected and retold, while "The Little Mermaid," "The Ugly Duckling," and "The Steadfast

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[1] Compton's Encyclopedia and Fact Index, 1978 ed., s.v. "The Golden Sounds of Storytelling."

Tin Soldier," are his own creations. It was with these tales and others that Hans Christian Andersen enchanted the children of Denmark, as well as royalty and theaters full of people.

There are still many primative areas in the world today which rely on storytelling as the major means of communication and entertainment. However, with our highly technological society, there is little practical use or need for storytelling as a means of communication. It continues today to exist only as a form of entertainment, as an art form, as a link with past heritage, and as a way of sharing literature.

THE DEVELOPMENT OF STORYTELLING IN PUBLIC LIBRARIES

Storytellers of the Early 20th Century

At the beginning of the 20th century, storytelling began to make its appearance as a regular part of the newly developing area of library service to children. The Carnegie Library in Pittsburgh began an experimental storytelling program in 1899 and it was so successful that a regular storyhour was continued for the children. Buffalo Public Library also started regular Saturday morning storyhours,[1] and the Pratt Institute in Brooklyn and a branch of the Boston Public Library soon followed with programs of their own.

During the next several decades many storyhour programs were begun in the public libraries in the country. These programs flourished due to the influence and efforts of Marie Shedlock, Anne Carroll Moore, Anna Cogswell Tyler, Mary Gould Davis, Ruth Sawyer and Gudrun Thorne-Thomsen.

MARIE SHEDLOCK (1854-1935)

It must be with Marie Shedlock that this chapter begins, because it was with her that modern storytelling began. Although not a librarian herself, Miss Shedlock had more influence on

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[1]Ruth A. Hill, "Storytelling Around the World: A Symposium: Part 1; United States," Library Journal (April 1, 1940): 285.

children's librarians than possibly anyone else at that time.

Born in France of English parents, Miss Shedlock's vocation was teaching. After twenty-five years of this, she made her first trip to America to lecture on Hans Christian Andersen and tell his stories. She had made her formal debut as a storyteller ten years earlier at Steinway Hall in London, and had entertained many with her stories in both French and English. With her first American performance in 1900, she began to hold children and adults alike spellbound. Quickly she earned the endearing name of "The Fairy Godmother of Storytelling."

Throughout her tour she influenced many as libraries began regular storytelling programs and many young women were prompted to take up the storytelling art themselves. As Edwin H. Anderson, former Director of New York Public Library stated in 1934:

> She really started the art of storytelling as it is now practiced more or less perfectly in most of the public libraries in this country and began a new movement in library work which has been a boon to millions of people through the land.[1]

ANNE CARROLL MOORE (1871-1961)

During her first trip to America Marie Shedlock presented her art to an audience which included Mary Wright Plummer, Director of the School of Library Science at Pratt Institute in Brooklyn. Miss Plummer invited Miss Shedlock to

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[1]"Letters of Tribute to Miss Shedlock," Horn Book 10 (May 1934):148.

tell stories at Pratt Institute Free Library and in that audience was Anne Carroll Moore. After hearing this master storyteller, Miss Moore easily convinced Miss Plummer that "we must have a real story hour for the children in their own room in the library!"[1] Within a year, Saturday morning storyhour was born at Pratt Institute, with Marie Shedlock once again spinning the tales.

Thus Anne Carroll Moore was greatly responsible for starting this successful program at Pratt. When the New York Public Library decided to begin its children's services, Miss Moore was asked to head these services as she had at Pratt. With her guidance and the help of Anna Cogswell Tyler, New York Public Library began its tradition of storytelling in 1905 which still continues today.

ANNA COGSWELL TYLER (-1923)

Marie Shedlock's influence came upon Anna Cogswell Tyler when she was a student at Pratt and heard Miss Shedlock tell Andersen's "Nightingale". At the urging of Anne Carroll Moore, Miss Tyler told her first story at a May Day celebration at New York Public Library and began her career as a storyteller.

She became the first supervisor of storytelling at New York Public and in this position she did much to inspire and promote storytelling. In 1909 she held the first Spring Story-

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[1]Anne Carroll Moore, "Our Fairy Godmother, Marie L. Shedlock," Horn Book 10 (May 1934):139.

telling Symposium for beginning storytellers which still continues today. She was also instrumental in conducting workshops on storytelling to acquaint librarians with materials and techniques to use. She continued as supervisor until her death in 1923, when she was succeeded by her student and assistant, Mary Gould Davis.

MARY GOULD DAVIS (1882-1956)

When Mary Gould Davis began her library career in the Brooklyn Public Library, she did not have a formal library education, but she did have an extensive love for and knowledge of books. The seventh of eight children, she was read to from a very early age by both her mother and their creative Irish nurse, Mary. Even though the family moved several times, their books always moved with them, and being one of the youngest, Miss Davis "inherited" books from her older siblings.[1]

She carried this love of books into the library with her and shared it with the children. She eventually went to join the staff of the New York Public Library under Anna Cogswell Tyler. In 1923 she succeeded Miss Tyler as supervisor of storytelling and she continued to expand and build the storyhour program which Anne Carroll Moore had started. The programs became a special event with flowers and books on the table, and a wishing candle with which to begin and end.

Not limited to telling stories, Miss Davis also col-

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[1]Mary Gould Davis, "Mary Gould Davis," in Junior Book of Authors, ed. Stanley J. Kunitz (New York: H. W. Wilson, 1934), p. 115.

lected stories from such places as England, Spain, Scotland and Italy, and she taught numerous classes on storytelling at Columbia University.

RUTH SAWYER (1880-1970)

Ruth Sawyer also got her start in storytelling at New York Public Library under Anne Carroll Moore when another storyteller was needed at Christmas. The story she told in 1910, "The Voyage of the Wee Red Cap," was to begin a long life in the Christmas tradition at New York Public Library.

Mrs. Sawyer's love for storytelling came from her Irish nurse, Johanna, who was a wonderful storyteller. She began collecting stories in Cuba in 1900 and studied folklore at Columbia University. She was already telling stories in schools when she heard Marie Shedlock tell Andersen fairy tales. This was the lighting of "the fuse that shot me into storytelling in earnest," she wrote.[1]

She continued collecting stories from abroad and telling stories in the United States. Her collections from Ireland and Spain have become favorites and her book on storytelling, The Way of the Storyteller (Viking, 1942), is a standard in the field. She continued to influence many facets of children's work with her storytelling and writing. For her writing efforts she was awarded the Newbery Medal in 1937, and in 1956 both the Regina Medal and the Laura Ingalls Wilder Award.

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[1]Anne Carroll Moore, "Ruth Sawyer: Storyteller," Horn Book 12 (January 1936):37.

GUDRUN THORNE-THOMSEN (1873-1956)

Gudrun Thorne-Thomsen, born in Norway, appears to be the only early storyteller who did not begin her career as a result of Marie Shedlock's influence. As a little girl she listened to the tales of Nissen, trolls and great Norse heroes from her father and other members of the household.

In 1888, when she was fifteen, Mrs. Thorne-Thomsen left Norway and sailed to America and went to live with her sisters in Chicago. There she trained as a teacher at the Chicago Normal School. During her education she began to tell her Norse stories to the children, and she translated the stories of Asbjørnsen, which became her well known East O' the Sun and West O' the Moon (Row-Peterson, 1912).

She continued telling her stories which eventually took her across the country. She told stories in an experimental project in the Chicago playgrounds; she lectured on Folklore and Storytelling at Western Reserve Library School and the Carnegie Library School of Pittsburgh. For many years she taught and was the principal of a school near Santa Barbara, California. When her husband died, she returned to the east as a visiting storyteller and recording artist for the Library of Congress. Although she tried to retire from storytelling in 1944, she continued to tell stories and train librarians up into 1953.

THE CONTEMPORARY MASTER STORYTELLERS

As in any activity, after many years of popularity interest wanes. Such was the case for storytelling. It was still an active part of many libraries, but it was not as wide spread as it had been during the first thirty-five years of this century. While the art of storytelling did continue, there was a lack of trained storytellers, although not a complete void.[1]

AUGUSTA BAKER

Augusta Baker is considered by many in the library profession to be today's foremost expert and authority on storytelling. She began her career in children's services in 1937 at New York Public Library under the guidance of Mary Gould Davis. Mrs. Baker told stories as part of the regular storyhour programs and she became Storytelling Specialist in 1953, and then Coordinator of Children's Services from 1961 to 1974 when she retired.

Although she had retired from New York Public Library, Augusta Baker has not retired from storytelling. She continues to teach storytelling at the School of Library Service at Columbia as she has since 1955, and she does special storytell-

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[1] Compton's Encyclopedia and Fact Index, 1978 ed., s.v. "The Golden Sounds of Storytelling."

ing workshops each year at Texas Woman's University and the University of Nevada. She inspires the students in her classes to commit themselves to the art, and she enchants them when she tells them a story herself. Specializing in folk literature, she can make telling a story seem so simple.

In addition to teaching, she has edited and compiled numerous books, reading lists and pamphlets on storytelling. She co-authored the writing of Storytelling: Art and Technique (Bowker, 1977), which is considered by many to be the best guide for storytellers today. She has also served on numerous committees in the American Library Association and has received the organization's highest award, Honorary Membership.

SPENCER SHAW

Spencer Shaw attracts audiences for his stories wherever he goes, whether it is in a New Zealand airport or the bookstore at the University of Washington. A storyteller for more than thirty years, Mr. Shaw is a professor on the faculty of the University of Washington School of Librarianship, teaching storytelling and other courses related to children and librarianship. He has previously worked in storytelling and children's services at Brooklyn Public Library and the Nassau Library System, Garden City, New York.

Over his years of storytelling, Mr. Shaw has worked with preschoolers, school children, elderly, physically disabled, mentally retarded and emotionally disturbed. His repertoire includes everything from "Three Little Pigs" and

"Grandfather Tales" to Biblical stories and Greek mythology. In addition to his storytelling, Mr. Shaw also writes poetry, some of which he uses in his storytelling programs.

RICHARD CHASE

With an extensive education in Latin and Greek and a B.S. in Botany, Richard Chase found his "Life Work"[1] on a chance visit to Pine Mountain Settlement School, deep in the Kentucky Mountains. This life work has been collecting, telling and singing the Appalachian versions of old English folk stories and ballads.

By sheer chance he discovered the Jack Tales, the back hills version of "Jack and the Beanstalk". These are a series of stories about a boy named Jack and his bean tree and his adventures with giants. These he collected into a book titled appropriately enough, The Jack Tales (Houghton Mifflin, 1943). In a similar manner he collected many other American-English folk tales and retold them in Grandfather Tales (Houghton Mifflin, 1948). While not actively involved in storytelling in the libraries himself, he has brought to us stories which are among the favorites told today by the storytellers.

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[1]Richard Chase, "Richard Chase," in More Junior Authors, ed. Muriel Fuller (New York: H. W. Wilson, 1963), p. 44.

THE NEW GENERATION OF STORYTELLERS

Presently storytelling is going through a revival of interest and there are many new and young storytellers today to continue the art. Some of the styles and stories are changing, but most important, the oral tradition continues to live on.

ELLIN GREENE

A student and assistant of Augusta Baker, Ellin Greene is a doctoral student and coadjunct member of the faculty at Rutgers where her interests are in Creative Arts. She coauthored Storytelling: Art and Technique (Bowker, 1977) with Mrs. Baker and has published two collections of stories. While many storytellers today are telling the folktales, Mrs. Greene continues to tell the beautiful literary fairy tales in the tradition of Marie Shedlock.

ANNE PELLOWSKI

Anne Pellowski is considered to be America's foremost authority on storytelling around the world. After graduation from Columbia with her masters, Ms. Pellowski has been involved in storytelling and children's literature at numerous libraries and universities across the country and around the world. She has published two major works, The World of Children's Litera-

ture (Bowker, 1968) and The World of Storytelling (Bowker, 1977), in addition to numerous articles. She has made many recordings of Native American, European, English , Chinese, and Pacific Isle folktales. Presently she is Director and Librarian at the Information Center on Children's Cultures, U.S. Committee for UNICEF, where she is in charge of the center's many activities including storytelling. She also directs workshops for other institutions.

CAROLINE FELLER BAUER

While she trained under Augusta Baker and was on her staff for some time, Caroline Feller Bauer has opted for a more contemporary approach to her storytelling. Dr. Bauer combines multimedia techniques with stories to create her own unique style of storytelling, She says she "will do anything to promote a story"[1] and indeed she does. She has trunks full of props and gadgets to help her with her stories and she takes them with her across the country as she conducts workshops for teachers and librarians. She is the author of Handbook for Storytellers (ALA, 1977) which is an excellent sourcebook for programming multimedia storyhours. Dr. Bauer has been active in library work for children for many years in New York and Colorado, and was on the faculty at the University of Oregon School of Librarianship before its closure. She is currently touring the country conducting her workshops on storytelling and book promotion.

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[1]"Who We Are," American Libraries 9 (October 1978):512.

THE FOLKTELLERS

Barbara Freeman and her cousin, Connie Regan, are two young women who are living and breathing storytelling. Both former children's librarians with the Chattanooga Public Library system, they travel across the country telling stories to young and old. They perform both in concert format and in workshops for teachers and librarians, including everything from Richard Chase's Jack Tales to Maurice Sendak's Where the Wild Things Are. They tell their stories in delightful tandom versions, traditionally and with some multimedia techniques. They have traveled more than 60,000 miles in four years, spreading the enthusiasm for storytelling to everyone they meet.

There are many other storytellers today who are just embarking on a lifetime of "once upon a time". Many of these are people who have heard a tale told by one or more of the storytellers discussed in this paper. Undoubtedly there are other storytellers who were not included who have been or will be the spark to someone else. They are all keeping storytelling alive.

MIXING THE OLD WITH THE NEW" TRADITIONAL VERSUS MULTIMEDIA STORYTELLING

As in many other areas, doing things "the old fashioned wasy" is no longer desirable to some. The art of storytelling appears to be no different. While many storytellers continue telling stories in a traditional manner, others feel the need to add props, illustrations and dramatics to "liven" the story up, creating what is called multimedia storytelling.

TRADITIONAL STORYTELLING

Traditional storytelling consists of simply telling a story; no props, no dramatization, no drastic vocal interpretation. A traditional storyteller knows her story well enough and is skilled enough in her speaking ability that there is no need to add to it. It is a well chosen story by a well trained teller which enchants and delights the audience.

The traditional approach consists of three elements: the audience, the teller, and most important, a well chosen story which is suited to the audience. The traditional story-hour program at the New York Public Library is for children from second or third grade up through fifth or sixth grade. Each week these children are treated to forty-five to fifty minutes of stories (usually three). The teller, through the magic of language, spins the tales, causing them to come to life within

each child's mind. While all may hear the same words, each child in the audience conjures up his own visual image. The stories are not acted out and the teller uses no props to tell the story nor does she identify with any of the characters in the story. The moods and feelings of the story are interpreted by the teller's tone of voice, timing, and sensitivity to the words.[1]

Preparation time for traditional storytelling is concentrated on learning the story, perfecting the language, and practicing timing and voice control. While it is necessary to memorize some parts of the story, the teller should know each story well enough to tell it smoothly and flawlessly in her own words, but still maintaining the flavor and richness of the language of the story. When it comes time to tell the story, the teller has only herself to rely on. If she should falter, she should have her book handy to glance at to refresh her memory.

MULTIMEDIA STORYTELLING

Traditionally storytellers have generally introduced or ended their stories by showning and/or telling of the book the story came from. One of the basic ideas of the multimedia approach is built upon this. It calls for the reproduction and enlargment of all or part of the illustrations in the book (contemporary picture books particularly) for use as backdrops,

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[1]Augusta Baker and Ellin Greene, Storytelling:Art and Technique. (New York: Bowker, 1977), p. 47.

flipboards, flannel boards, roll stories or 3D objects.

Storytelling continued to be presented in a traditional manner for many years up through the 1940's and 1950's for children ages eight to twelve. With the emergence of preschool storyhours (some as early as the late 1930's[1]), new techniques were introduced. Because of shorter attention spans and the younger audience, shorter and less sophisticated stories were used, picture books were brought in and some libraries began to use creative dramatics in their preschool storyhour programs.[2]

It can be assumed that this was the birth of multimedia storytelling and the ensuing conflict. Many proponents on both sides feel "their" method of storytelling is best, but this is difficult to assess. Some feel threatened by the technology that is being substituted for storytelling,[3] and others feel that storytelling in the traditional mode is too difficult for some, preferring to dramatize stories so the tellers can better compete with television.[4]

The multimedia method adds one more element to the three of traditional storytelling: visual. No longer does each person in the audience have his own private image of the story,

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[1]Jeanne B. Hardendorff, "Storytelling and the Story Hour," Library Trends 12 (July 1963):60.

[2]Ibid.

[3]D. W. Chambers, "Storytelling, the Neglected Art," Elementary English 43 (November 1966):715.

[4]Patrick Groff, "Let's Update Storytelling," Language Arts 54 (March 1977):276.

but shares the visual image provided by the teller. This visual reference can take many forms: flannel or magnetic board illustrations, puppets, dolls, or other relia appropriate for the story, and blowups and/or cutouts of illustrations from the books. Also included within the multimedia framework is the showing of moving and filmstrips.

In this approach, the teller occasionally adds dramatics in the presentation of the story in the form of voice changes, (i.e. deep voice for Papa Bear, and a squeaky voice for Baby Bear) gestures and acting out the story. Sometimes the children of audience become involved in the presentations of the stories by manipulating the props or puppets.

In preparing to tell the story, the multimedia storyteller would tend to spend less time on learning the story, as she will have the various visuals to help her remember the sequence of events. She will spend her time on preparing the visuals and becoming adept at handling them smoothly in the presentation.

As we continue to have preschool storyhours so we must also continue to have the multimedia techniques to use in them. The young children need the change of pace and style from one story to the next which generally comes with the multimedia programs. They may also need the visuals on some stories because of limited vocabularies and experiences. As they grow older, the storyhour should also change to reflect their new maturity. The stories should become longer and more involved.

Because of broader knowledge, they don't need the visuals presented to them. They can enjoy their own illustrations in their minds. They can make their monsters as fierce as they like and the fair ladies as beautiful as they wish.

While some may feel that there must be a choice between traditional and multimedia storytelling, both techniques can and should be used in the programs which our public libraries offer. There are specific times, needs, places, stories and audiences in which one method is much preferable over the other. A storyteller may even prefer one over the other, but there may be a situation where the least favored method should be used.

While there is room in our libraries today for both traditional storytelling and multimedia storytelling, we must not become so involved with one that we forget the importance and need for the other. They are not substitutes for each other. While many stories can be told with either method, the result will be two different reactions. With traditional storytelling the audience is left with the excitement and beauty of the story itself while with multimedia storytelling they are left with the impressions of the visuals brought to them. The decision of which method to use must be made carefully. While all stories can be told in the traditional method, there are many tales which would not do well if told in a multimedia style.

In a speech given at the general meeting of the ALA in 1937, Frances Clarke Sayers made an analogy on the "progress" of education using the Andersen tale, "The Nightingale." She

summarized the tale:

> You will remember the story of the nightingale. There was once an emperor in China who discovered in his kingdom a nightingale; a small unpretentious bird who sang, in the dark of the night, with a voice so beautiful that it brought tears to the eyes of the listener....the nightingale was summoned to court....the emperor himself wept royal tears at the sound of that singing....the nightingale became fashionable....
>
> But the emperor of Japan sent to the emperor of China a new nightingale, a mechanical nightingale, which could be wound up with a key. And the emperor of China was greatly interested in the mechanical bird...how ingenious it was and how wonderful was the mind that had conceived it. Everyone was delighted with the bird.... They listened to its singing and the real bird flew away forgotten, lost![1]

A similar analogy could be made with traditional and multimedia storytelling. While the multimedia storytelling can be wonderful and exciting, we must not become so involved with it that we lose our real nightingale, traditional storytelling. For as the mechanical bird couldn't, multimedia storytelling cannot bring tears to the eyes and enchant the listener as the real nightingale does.

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[1]Frances Clarke Sayers, Summoned By Books (New York: Viking, 1965), p. 53-54.

SURVEY OF ALA ACCREDITED LIBRARY SCHOOLS OFFERING STORYTELLING

In 1968 the Children's Services Division of the American Library Association (ALA) published a pamphlet, For Storytellers and Storytelling: Bibliographies, Materials and Resource Aids. As a portion of this work, the committee surveyed the ALA accredited graduate library schools to determine which offered a separate course in storytelling. In 1978 the entire publication was updated, but unfortunately this survey was not even included. This chapter reports the findings of a 1979 update of the 1968 survey.

The original ALA survey included 40 schools, 39 of which responded to the questionnaires. Of the 39, there were 17 schools offering a separate course in storytelling, 13 offering storytelling in allied courses, 2 had storytelling offered in a department other than library science and 7 had no offering of storytelling at all.

This 1979 survey, conducted by the author, of the 67 accredited library schools in the United States and Canada, gives a positive indication of the growing interest in storytelling.

As can be seen in the following comparison summary, storytelling is becoming a more important part of the curricu-

lum of the accredited library schools. Since 1968 there has been a 23.7% increase in the number of schools teaching storytelling. Another positive indicator on the growing importance of storytelling is the drop of 16.1% in the number of schools which do not offer storytelling. In 1968 seven schools didn't have any classes on storytelling, while in 1979 only two schools didn't have any. With three schools (State University of New York-Buffalo, University of Western Ontario, and University of Wisconsin-Madison) just beginning classes in storytelling and with the recent revival of interest in storytelling, it can be assumed that the number of schools offering storytelling techniques will continue to rise in the future.

COMPARISON OF SURVEYS

	1968		1979		Percent of Change (+) or (-)
	No.	%	No.	%	
ALA Schools	40		67		+67.5
Respondants	39	97.5	61	91	- 6.5
Schools offering storytelling	17	43.5	41	67.2	+23.7
Allied Courses	13	33	30	49.1	+16.1
Other departments	2	5	11	18	+13
No Classes	7	19.9	2	3	-16.9

Since the students at North Texas State University have access to the storytelling course offered at Texas Woman's University, the 1979 figure for schools not offering storytelling to their students would drop to one school, and the figures for the heading "No classes" would change in the following manner:

	1968		1979		Percent of Change (+) or (-)
	No.	%	No.	%	
No classes	7	19.9	1	1.6	-18.3

As in most any survey, this is surely not without fault. Every attempt was made to report accurately the information that was made available. There was no provision for determining if the various classes teach storytelling in the traditional method or the multimedia method or a combination of the two. Also, the various methods of teaching will differ from school to school and it is impossible to say which are better. Some of the allied courses may only lecture on storytelling and its techniques, while in others the students may actually tell stories. Additional studies need to be made on content analysis of the storytelling courses and the allied courses, and a comparison of the qualifications of those teaching storytelling. It is also regrettable that not all schools responded to the questionnaires as certainly some of them offer storytelling.

APPENDIX A

Storytelling Organizations

NATIONAL STORY LEAGUE (NSL)

Founded: 1903
Membership: 2,000. Teachers, social workers, Sunday school teachers, housewives, and others interested in children's work.
Activities: The members work on a volunteer basis telling stories in schools, churches, rest homes, hospitals and playgrounds.
Publication: Story Art (five times per year).
Convention: Biennially. The next one is scheduled for June 26-30, 1980, Las Cruces, New Mexico.
Dues: $6.00 per year.
Contact: Dovie Yeatts Insall
National Story League
5835 Martel Ave.
Dallas, TX 75206

NATIONAL ASSOCIATION FOR THE PRESERVATION AND PERPETUATION OF STORYTELLING (NAPPS)

Founded: 1975
Membership: 350. Open to all individuals and organizations interested in the art of storytelling both as entertainment and as an educational tool.
Activities: Festivals, workshops, classes and concerts that provide opportunities to learn about storytelling and its role in cultural history.
Library: The National Storytelling Resource Center maintains one of the most comprehensive collections of storytelling audio and visual recordings in the nation.
Publication: Yarnspinners (irregular)
Convention: Three day festival held annually in Jonesborough, TN on the first weekend in October.
Dues: $10.00
Contact: NAPPS
P.O. Box 112
Jonesborough, TN 37659

APPENDIX B

Storytelling Workshops

The Folktellers travel across the country presenting both concerts and workshops on storytelling. For further information on their programs contact:

The Folktellers
P. O. Box 2898
Ashville, N. C. 28802

Caroline Feller Bauer is also touring the country presenting seminars which include both traditional and multimedia storytelling techniques. For further information contact:

Educational Consulting Associates
P. O. Box 1515
Englewood, CO. 80150

APPENDIX C

Sample Questionnaire

The following is a sample of the questionnaire sent to the sixty-seven ALA accredited library schools to solicit the information presented on pages twenty-five through twenty-seven and thirty-two through thirty eight..

I am currently completing requirements for a Master of Library Science from Texas Woman's University. My professional paper deals with Storytelling and for one portion of it I am compiling an updated list of ALA accredited schools which teach Storytelling. I would appreciate it if you could take a few minutes to complete this questionnaire and return it to me in the enclosed postage paid envelope. Thank you.

Barbara Baker

1. Do you offer a separate course in Storytelling?

   yes no (if no skip to #5)

2. What is the exact title of the course?

3. How many credits is it?

   graduate_____ semester or quarter?
   undergraduate_____ semester or quarter?

4. How often and when is it offered?

5. Is Storytelling offered in any other allied course(s)? If so, please give exact titles of courses.

6. Is Storytelling offered in any other departments? If so, please name department.

Thank you for your time. In the event I need more information, please provide the following information:

Name _____

Position _____

School _____

APPENDIX D

Survey of ALA Accredited Library Schools

Offering Storytelling

Compilation of Questionnaires

A. LIBRARY SCHOOLS SURVEYED
   1. Questionnaires sent 67
   2. Replies received 61 (91%)
   3. Replies not received 6 (9%)

B. SUMMARY OF SURVEY
   1. Library schools offering separate storytelling course ..... 41 (67.2% of replies)

SCHOOL	COURSE TITLE	AVAILABLE	CREDIT
Alabama A & M	Storytelling	every 2 years	3 *
U. of Arizona	Oral Presentation of Children's Literature	spring	2 sem.+
U. of Alberta	Storytelling	fall, winter occ. summer	*+
U. California Berkeley	Children's Literature: Oral Interpretation	winter	3 qtr.

* complete information on credit not available
+ available for undergraduate credit

SCHOOL	COURSE TITLE	AVAILABLE	CREDIT
Case Western	Group Work with Children	1/year	3 sem.
Catholic U. of America	Storytelling	summer	3 sem.
U. of Chicago	Storytelling	spring	5 qtr.
Clarion State	Storytelling	spring	*
Columbia U.	Oral Narration	summer	3 sem.
U. of Denver	Storytelling	1/year	2 qtr.+
Drexel U.	Folk Literature and its Oral Presentation	1/year occ. summer	4 qtr.
U. of Hawaii	Traditional Literature and Oral Narration	1/year	3 sem.
U. of Illinois	Storytelling	spring or summer	4 sem.+
Indiana U.	Principles and Techniques of Storytelling	2/year	3 *
U. of Iowa	Literature and Storytelling for Children	fall	*
Kent State	Seminar in Storytelling	1/year	2 sem.
U. of Kentucky	Creative Library Programs for	spring, summer	3 sem.

* complete information on credit not available
+ available for undergraduate credit

SCHOOL	COURSE TITLE	AVAILABLE	CREDIT
Long Island U.	Folklore and Storytelling	1/year	3 *
Louisiana State	Art and Practice of Storytelling	spring or fall	3 sem.
U. of Maryland	Storytelling Materials and Techniques	spring, summer	3 sem.
U. of Michigan	Storytelling	winter,spring	2 sem.
U. of Minnesota	Seminar: History of Children's Literature and Storytelling	spring or summer	4 qtr.
St. U. of New York-Buffalo	Storytelling	fall#	1 *
St. U. of New York-Genesco	Storytelling	2/year	3 sem.
Geo. Peabody College	Storytelling	fall	3 sem.
U. of Pittsburgh	Storytelling	winter, occ. summer	3 sem.
Pratt Institute	Materials and Storytelling for Younger Children	every 2 years	3 sem.
U. of Rhode Island	Storytelling Workshop	summer	3 sem.
Rutgers U.	Traditional Literature and Oral Narration	1/year	3 sem.

* complete information on credit not available
# being offered first time Fall 1979

SCHOOL	COURSE TITLE	AVAILABLE	CREDIT
St. John's U.	Storytelling	1/year occ. summer	3 sem.+
San Jose State U.	Storytelling Workshop	summer	2 sem.
U. of South Florida	Storytelling	spring	4 qtr.
Syracuse U.	Creative Programming for School Librarians	1/year	*
U. of Tennessee-Knoxville	Traditional Literature and Oral Narration	spring	3 qtr.
Texas Woman's U.	Art of Storytelling	summer	3 sem.
U. of Washington	Storytelling: Art and Technique	every qtr. &	3 sem.+
Wayne State U.	Art of Storytelling	every qtr.	4 qtr.+
Western Michigan	Storytelling	fall, winter	3 sem.+
U. of Western Ontario	The Story and Storytelling	fall#	1 sem.
U. of Wisconsin-Madison	Storytelling and Oral Narration	winter	3 sem.+
U. of Wisconsis-Milwaukee	Special Topics in Librarianshop	##	3 sem.

+ available for undergraduate credit
* complete information on credit not available
# being offered first time Fall 1979
new class-not offered yet

2. Library schools offering storytelling in allied courses .....30 (49.1% of replies)

SCHOOL	COURSE TITLE
U. of Alabama	Media for Children
Alabama A & M*	Media for Children
Atlanta U.	Children's Literature
U. of British Columbia	Services to Children Services to Young Adults
U. of California-L.A.	Library Services and Programs for Children
Clarion State College*	Storytelling and Puppetry Materials for Children
Dalhousie U,	Children's Literature and Media Interests
Emory U.	Library Materials for Children Library Services for Children
Emporia State U.	Children's Literature
Florida State U.	Children's Materials
Indiana U.*	Literature and Materials for Children and Young Adults
U. of Iowa*	Children's Literature Library Services to Children and Young Adults
Kent State*	Library Services to Children
U. of Kentucky	Children's Literature
U. of Missouri-Columbia	Services to Children
St. U. of New York-Albany	Library Services to Children
St. U. of New York-Buffalo*	Resources and Services to Children

* also offers separate storytelling course

SCHOOL	COURSE TITLE
North Carolina Central U.	Books and Related Materials for Children
Northern Illinois U.	Library Services for Children
U. of Oklahoma	Library Services to Children and Young Adults
Geo. Peabody College*	Books and Related Materials for Children
U. of Rhode Island*	Children's Library Materials
San Jose State U.*	Literature for Children and Young Adults
Simmons College	Continuing Education Workshop
U. of South Carolina	Selection and Evaluation of Materials for Children
U. of Southern California	Reading Guidance for Children
Texas Woman's University*	Youth Programs in the Public Library
U. of Toronto	Materials for Young Children
U. of Wisconsin-Madison*	Children's Literature
U. of Wisconsin-Milwaukee*	Library Services and Resources for Children

3. Storytelling offered in other department.....11 (18% of replies)

SCHOOL	DEPARTMENT
Brigham Young U.	Theatre & Cinematic Arts
U. of British Columbia	Centre for Continuing Education
U. of Hawaii*	Speech
Indiana U.*	Folklore

* also offers separate course in storytelling in Library Science

SCHOOL	DEPARTMENT
Kent State*	Radio and Telecommunications
U. of Oklahoma	College of Education
St. John's U.*	Undergraduate School of English Speech
San Jose State U.*	Theatre Arts
Simmons College	Center for the Study of Children's Literature
U. of Tennessee-Knoxville*	English
Wayne State U.*	Teacher Education

4. Library Schools without story-telling courses ..... 2 (3% of replies)

SCHOOL	
McGill U.	
North Texas State U.	(cross registration agreement with Texas Woman's University makes "Art of Storytelling" available to these students for NTSU credit.)

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